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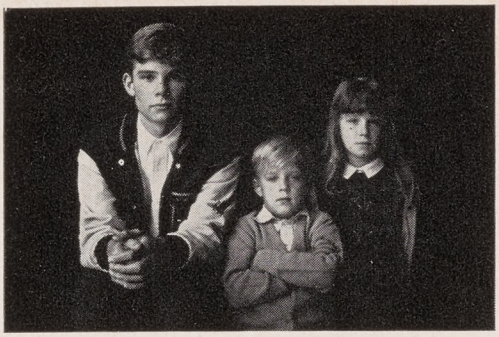
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Hollywood Bowl

MAGAZINE

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A Publication of The Playgoer Group, John F. Huber, *President and Publisher;* John D. Birdsall, *General Manager;* Jane Marshall, *Executive Secretary;* Barbara Huber, *Editor;* Cordelia Bowman, *Art Director;* Eugene Uno, *Artist;* Helene Reilly, *Publisher's Assistant;* Betty Bell, *Advertising Contracts;* Ruth Wagner, *Comptroller;* Irwin M. Fries, *Advertising Manager;* D. A. Campbell, Fred H. Stern, J. Howard Hanrahan, *Advertising Representatives;* Dorothy Bragg, *Pasadena-San Gabriel Valley Sales Office, 380 E. Green St., 793-0521;* Marie Durfee, *Long Beach Sales Office, 5351 La Pasada, Long Beach 434-8510, The Long Beach Auxiliary, Southern California Symphony Association.*

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It's Magic

There's not only music, but magic in the air this week as the Hollywood Bowl opens its 45th season of "Symphonies Under the Stars." The music, featuring the greatest conductors and artists from every part of the world, you will find described in the program you hold in your hand. The magic is supplied by Hollywood Bowl Volunteers who have been hard at work since early spring. Hundreds of dedicated women each year give countless hours to the Bowl in its program of bringing summertime joy through great entertainment.

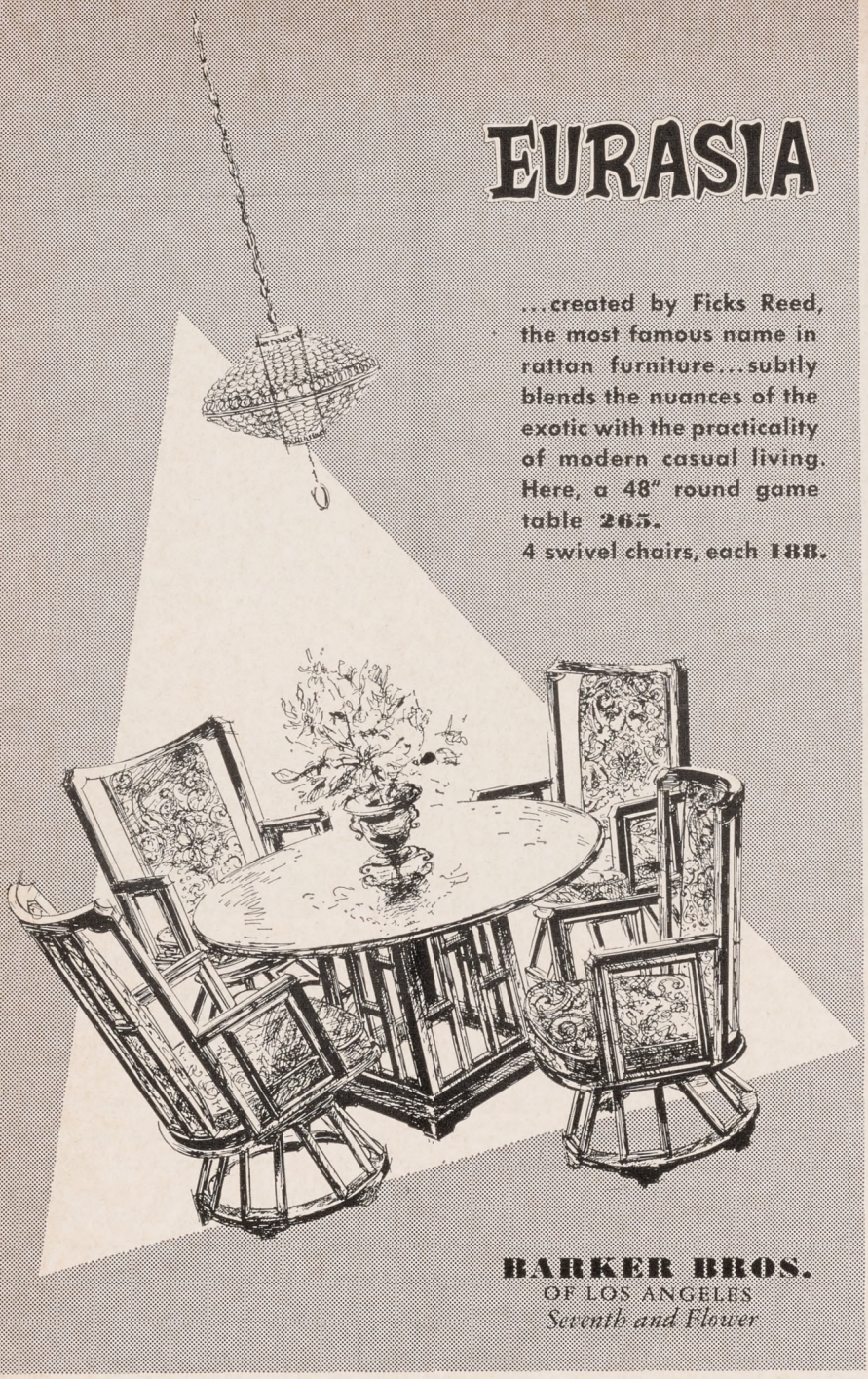
A number of these women are in the spotlight on opening night when Los Honores stages its traditional Picnic Basket Parade. This committee, headed by Mrs. Homer Toberman and Mrs. Thaddeus Up de Graff, has announced that judges for the colorful parade include Mr. Up de Graff, chairman, assisted by John Mock, Harry Haldeman, Mrs. J. Norman O'Neill, George Allison, Wayne Griffin and Ragnar Qvale.

On hand, too, are members of the Hospitality Committee, headed by Mrs. George Bell and Miss Kathy Gherini. These Volunteers, along with a junior hostess group, perpetuate Hollywood Bowl's tradition of neighborliness by giving first-nighters complimentary mints and pink carnations.

So, if you notice a lively dash of "magicdust" floating on the music-scented air this summer at Hollywood Bowl, don't be puzzled. Enchantment, you know, is like love — the more you give, the more there is to touch others! The magic wands of the Volunteers have touched every community in Southern California, and their enthusiasm has cast a spell which will make this a summer to remember for thousands who attend Hollywood Bowl. — *W. H.*

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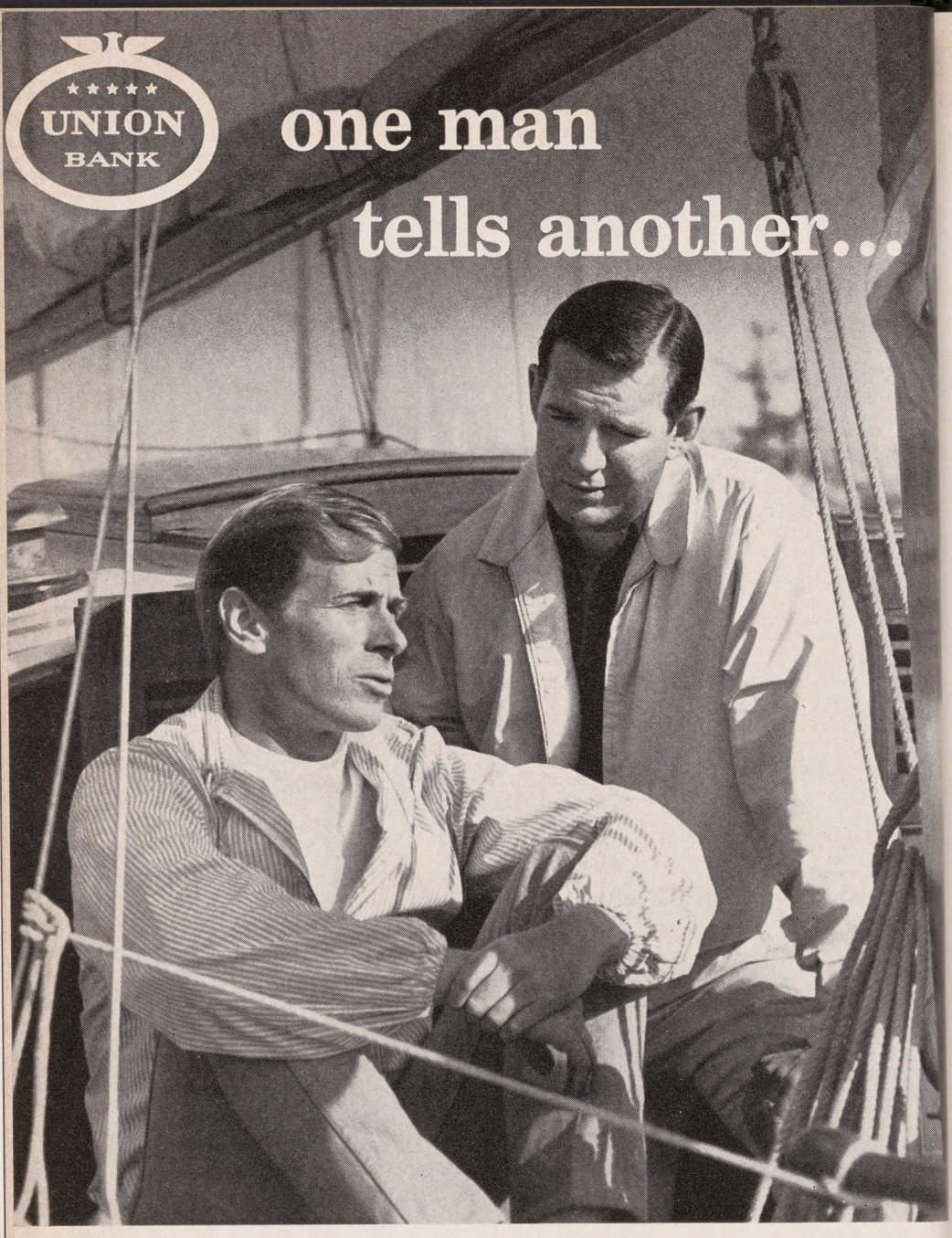
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This week the Hollywood Bowl welcomes various community groups which have made arrangements through their Volunteer Committees listed below to attend concerts.

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Hollywood Bowl Association also welcomes the following groups. We appreciate your interest and hope you will return for another evening of music under the stars at Hollywood Bowl.

Beverly Hills Club
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Leuzinger High School
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Pi Alpha Beta Chapter of Phi Beta
Pomona Alumnae of Pasadena
Safari Club
San Fernando Valley State College
Santa Barbara Chapter of the National Society of Arts and Letters
Smart School of Dance
Unitarian Church of Santa Monica
Women's Club of Pasadena

If your group does not appear in this listing, we apologize for its omission. However, we are unable to include names of groups received after our printing deadline. We hope you enjoy the concert and will return to Hollywood Bowl — soon and often.

SUNDAY AT THE BOWL

JUNE 5 THRU SEPTEMBER 25, 1966

"Sunday at the Bowl" quickly has become "a must" for the whole family since it began last month. Picnics, music and a splendid exhibition of paintings, sculpture and photography are there for the asking. Thousands have taken advantage of this sunlit recreation at no admission charge.

Co-sponsored by the Hollywood Bowl Association and the County of Los Angeles Department of Parks and Recreation, "Sunday at the Bowl," in addition to art, has provided a pleased audience for hundreds of our non-professional musicians and singers. It all adds up to an ideal day, and we invite you to enjoy it, too, if you haven't already.

This week, the sculpture of Thomas von Horn and the paintings of Verily Hammons and Mary Patricia Anderson are on exhibit on Tuesday, Thursday and Saturday evenings. These artists were selected at the first exhibition as the best of "Sunday at the Bowl." They were judged by Lee Dunkel, Willie Suzuki and Mildred Walker, all professional artists and art educators.

Next Sunday, the musicians and singers entertaining at "Sunday at the Bowl" will be the Independent Order of Foresters Robin Hood Band at 1:00 p.m., the New Jazz Trio at 2:00 p.m. and the Tartar Troubadors at 3:00 p.m.

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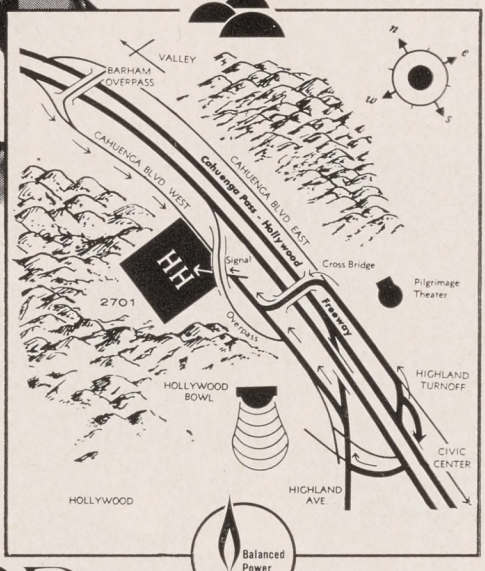
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Almost a mile exhibition of art in all media, plus puppet shows, scenes by a Shakespearean Repertory Company and a do-it-yourself mural for artistically inclined visitors, makes the 14th ANNUAL ALL CITY OUTDOOR ART FESTIVAL an artistic event of importance and a gala experience for the entire family. Barnsdall Park, 4800 Hollywood Boulevard, July 16-24. No admission charge. 11 a.m. to 7 p.m. daily.

Seventeen young finalists competed for scholarship awards totaling $1500 in the 18th annual ARTISTS OF THE FUTURE voice contest sponsored by the Bureau of Music. All contestants were between 15 and 21 years of age and were residents of the City of Los Angeles. For the twelfth year, award money was provided by the Quota, Zonta, Altrusa and Soroptimists Women's Service Clubs of Los Angeles.



First place winners and judges of the City's ARTISTS OF THE FUTURE voice contest, left to right: Brian Sullivan, judge; Rose Fickas, soprano; Luigi Smaldino, judge; Thomas Graefe, bass; Margaret Canning, judge; Richard Robinson, judge.

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Hollywood Bowl—1966

Featuring the Los Angeles Philharmonic Orchestra

TUESDAY "Symphonies Under the Stars"

July 5 — Beethoven Program
IGOR STRAVINSKY
ROBERT CRAFT

July 12 — Beethoven Program
THOMAS SCHIPPERS
LEONARD PENNARIO, Pianist

July 19 — Opera d'Italia
THOMAS SCHIPPERS
ROBERT MERRILL, Baritone
GIANNA D'ANGELO, Soprano

July 26 — CARLOS CHAVEZ
GARY GRAFFMAN, Pianist

Aug. 2 — KIRIL KONDRASHIN
VAN CLIBURN, Pianist

Aug. 9 — ROMANIAN FOLK BALLET
Also on August 1, 3, 5, 6, 7, 8 & 10

Aug. 16 — ANDRE PREVIN
PETER SERKIN, Pianist

Aug. 23 — SIXTEN EHRLING
MARY COSTA, Soprano

Aug. 30 — HENRY LEWIS
MARILYN HORNE, Soprano

THURSDAY "Symphonies Under the Stars"

July 7 — BOLSHOI BALLET - Swan Lake
Also on July 8, 9, 10, & 11

July 14 — THOMAS SCHIPPERS
ITZHAK PERLMAN, Violinist
Prokofieff's ALEXANDER NEVSKY
GWENDOLYN KILLEBREW,
Mezzo-Soprano
ROGER WAGNER CHORALE

July 21 — American Program
THOMAS SCHIPPERS
ANDRE WATTS, Pianist

July 28 — Spanish Promenade
ANDRE KOSTELANETZ
PHYLLIS CURTIN, Soprano

Aug. 4 — KIRIL KONDRASHIN
LEONTYNE PRICE, Soprano

Aug. 11 — Sounds of Guitars
LALO SCHIFRIN/THE ROMEROS
and Special Guest Artist
LAURINDO ALMEIDA

Aug. 18 — Viennese Program/ANTON PAULIK
HILDE GUEDEN, Soprano
WALDEMAR KMENTT, Tenor

Aug. 25 — DUKE ELLINGTON
His Big Band and the
Los Angeles Philharmonic Orchestra

Sept. 1 — FESTIVAL POLYNESIA!
Also on Aug. 31 & Sept. 2 & 3

FRIDAY Specials

July 8 — BOLSHOI BALLET - Swan Lake
Also on July 7, 9, 10 & 11

July 15 — JAZZ AT THE BOWL
Sarah Vaughan — Stan Getz — Jimmy Smith
the JOHN HANDY QUINTET

July 30 — International Promenade
ANDRE KOSTELANETZ -
Repeat of July 29
Same artists and program

Aug. 5 — ROMANIAN FOLK BALLET
Also on Aug. 1, 3, 6, 7, 8, 9 & 10

Aug. 12 — FOLK NIGHT
MIRIAM MAKEBA
JOSH WHITE
JUDY COLLINS
plus other folk artists

Aug. 26 — ¡MEXICOLE! - THE BOWL GOES LATIN
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Sept. 2 — FESTIVAL POLYNESIA!
Also on Aug. 31, Sept. 1 & 3

SATURDAY "Pop" Concerts

July 9 — CHILDREN'S "POPCORN" CONCERT
9:30 A.M. JAMES K. GUTHRIE
Los Angeles Jr. Ballet
Special Guest DICK VAN DYKE

8:30 P.M. — BOLSHOI BALLET -
Highlights Program I
Also on July 7, 8, 10 & 11

July 16 — PERCY FAITH
THE GEORGE SHEARING QUINTET

July 23 — P.D.Q. BACH
PETER SCHICKELE

July 29 — International Promenade
ANDRE KOSTELANETZ
YOICHI HIRAOKA, Xylophonist
AMALIA RODRIGUES,
Folksongs of Portugal
FONTES ROCHA &
CASTRO MOTA, Guitarists

Aug. 6 — ROMANIAN FOLK BALLET
Also on August 1, 3, 5, 7, 8, 9 & 10

Aug. 13 — ARTHUR FIEDLER
EARL WILD, Pianist

Aug. 20 — Watch for a special announcement

Aug. 27 — Rodgers & Hammerstein Night
JOHN GREEN
JEAN FENN
RICHARD FREDRICKS
KATHERINE HILGENBERG
CHRIS LACHONA & ROGER WAGNER
CHORALE

Sept. 3 — FESTIVAL POLYNESIA!
Also on Aug. 31 & Sept. 1 & 2

1966 Season at Hollywood Bowl

Hollywood Bowl's forty-fifth season of *Symphonies Under the Stars* raises its lights on July 5th.

1966 stands to be another grand season in the Southland's summer showplace. It's a season with enormous appeal for those who have had the pleasure of many evenings of summer music, and for others who won't be able to resist their first visit to this world-known amphitheater.

The truly vintage year displays a parade of international conductors and soloists, the Los Angeles Philharmonic Orchestra and an array of artists that many will see for the first time as they make their American, West Coast, or Bowl debuts.

Here are just a few highlights of the musical pleasures in store for you:

*Los Angeles Philharmonic Orchestra opens the season in its summer home on July 5th with Igor Stravinsky and Robert Craft conducting.

*The Bolshoi Ballet will be seen in five exhilarating performances during the season's opening weeks.

*The breathtaking Romanian Folk Ballet returns for eight performances. Last March this company thrilled capacity audiences at The Music Center and now comes to Hollywood Bowl in response to popular demand.

*Yet a third international dance company! "Festival Polynesia!" will capture a taste of life (what a life!) on Hawaii, Fiji, Tahiti, Tongo, Samoa and other exotic Pacific spas of your dreams, in four performances late in August and September.

CONTINUED ON PAGE 20

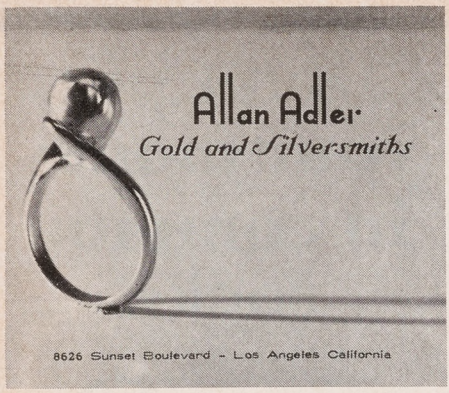
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CONTINUED FROM PAGE 19

*Los Angeles Philharmonic Orchestra will be heard under the batons of such internationally reputed conductors as Thomas Schippers of the Met and New York Philharmonic, Kiril Kondrashin, Sweden's Sixten Ehrling of the Detroit Symphony, Vienna's Anton Paulik, Mexico's Carlos Chavez; Andre Previn, Arthur Fiedler of the Boston "Pops," Andre Kostelanetz, Henry Lewis, and Duke Ellington, among many others.

*The feast of soloists includes baritone Robert Merrill, pianists Van Cliburn, Leonard Pennario, Andre Watts, Gary Graffman; that fabulous family of guitarists, The Romeros, with guest artist Laurindo Almeida; sopranos Leontyne Price, Marilyn Horne, Mary Costa, Gianna D'Angelo of the Met, Vienna and La Scala; Los Angeles' soprano Jean Fenn, Hilde Gueden and Phyllis Curtin; violinist Itzhak Perlman, and many more.

This season, the Thursday concerts take on an interesting "new look" — a lighter touch: Andre Kostelanetz conducts a *Spanish Promenade* with soprano Phyllis Curtin as soloist. Thomas Schippers conducts a special program of American works with pianist Andre

CONTINUED ON PAGE 71

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Pipers Piping– Then and Now

by John Orlando Northcutt

Once upon a time on a July day in the 14th century, legend says, a pied piper lured all the children away from the village of Hamelin and into a mountain.

Once upon another time on a July morning in the 20th century – and this is no legend – thousands of children from many villages and towns were lured to Hollywood Bowl by the piping and fiddling and tooting and drumming of 105 musicians of the Los Angeles Philharmonic Orchestra.

As in the legend of long ago the children were quite happy to be lured by the music. Five years ago children's concerts were revived in Hollywood Bowl. They had been given as early as 1922 and again in 1923 and 1936. Now they are billed as "Popcorn Concerts," and there is plenty popping, besides popcorn. The date this year is July 9 at 9:30 a.m.

In 1962, a conservative estimate set 6,000 as the total of tickets that would be required for the morning event. Ten thousand showed up! The number increased the next year, and last summer 13,000 cheering, applauding youngsters were on hand.

Hollywood Bowl Association Volunteers are the motive force behind the planning and promoting of the Popcorn Concert. Mrs. Herbert Philbrook, Jr. and Mrs. Fenton Taylor, Jr. are co-chairmen of the Children's Concert Committee. Handbills for the concert are distributed by the committee from Santa Barbara to Balboa and from Santa

CONTINUED ON PAGE 78



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Perséphone—Vera Zorina (Narrator), Richard Robinson (Tenor), New York Philharmonic, Westminster Choir.
ML 5196

Agon—Los Angeles Festival Symphony Orchestra; **Canticum Sacrum**—Richard Robinson (Tenor), Howard Chitjian (Baritone), Los Angeles Festival Orchestra and Chorus.
ML 5215/MS 6022*

Threni—Bethany Beardslee (Soprano), Beatrice Krebs (Contralto), William Lewis, James Wainner (Tenors), Mac Morgan (Baritone), Robert Oliver (Bass), Columbia Symphony Orchestra, Schola Cantorum.
ML 5383/MS 6065*

Igor Stravinsky Conducts, 1961—Movements for Piano and Orchestra—Charles Rosen (Piano); Double Canon for String Quartet; Epitaphium for Flute, Clarinet and Harp; Octet for Wind Instruments; L'Histoire du soldat—Israel Baker (Violin), Columbia Symphony Orchestra.
ML 5672/MS 6272*

Le Sacre du printemps—Columbia Symphony Orchestra.
ML 5719/MS 6319*/MQ 481†

The Firebird Ballet—Columbia Symphony Orchestra.
ML 5728/MS 6328*/MQ 450†

Concerto in D Major for Violin and Orchestra—Isaac Stern (Violin); **Symphony in Three Movements**—Columbia Symphony Orchestra.
ML 5731/MS 6331*

Petrushka—Columbia Symphony Orchestra.
ML 5732/MS 6332*/MQ 474†

The Flood—Laurence Harvey, Elsa Lanchester, Sebastian Cabot, Richard Robinson, John Reardon, Robert Oliver, Paul Tripp, Columbia Symphony Orchestra and Chorus; **Mass**—Columbia Symphony Woodwinds and Chorus.
ML 5757/MS 6357*

Stravinsky Conducts Stravinsky—Les Noces—Samuel Barber, Aaron Copland, Lukas Foss, Roger Sessions (Pianos), Mildred Allen (Soprano), Regina Sarfaty (Mezzo-soprano), Loren Driscoll (Tenor), Robert Oliver (Bass), American Concert Choir, Columbia Percussion Ensemble; Renard—George Shirley, Loren Driscoll (Tenors), William Murphy (Baritone), Donald Gramm (Bass), Toni Koves (Cimbalon), Columbia Chamber Ensemble; Ragtime for Eleven Instruments—Toni Koves (Cimbalon), Columbia Chamber Ensemble.
ML 5772/MS 6372*

Oedipus Rex—George Shirley, Shirley Verrett, Donald Gramm, John Reardon, Loren Driscoll, Chester Watson, John Westbrook (Narrator), Chorus and Orchestra of the Opera Society of Washington.
ML 5872/MS 6472*

Symphony of Psalms—Festival Singers of Toronto; **Symphony in C**—CBC Symphony Orchestra.
ML 5948/MS 6548*

Orpheus—Chicago Symphony Orchestra; **Apollo**—Columbia Symphony Orchestra.
ML 6046/MS 6646*

Stravinsky Conducts His Choral Music—Zvezdoliki; Anthem (The Dove Descending Breaks the Air); Babel—John Colicos (Narrator); A Sermon, a Narrative and a Prayer—Shirley Verrett (Mezzo-soprano), Loren Driscoll (Tenor), John Horton (Speaker), Festival Singers of Toronto; Bach: Chorale Variations on the German Christmas Carol "Von Himmel hoch da komm' ich her"—CBC Symphony Orchestra.
ML 6047/MS 6647*

Stravinsky Conducts Favorite Short Pieces—Greeting Prelude; Dumbarton Oaks Concerto in E-Flat for Chamber Orchestra—Columbia Symphony Orchestra; Eight Instrumental Miniatures for Fifteen Players; Four Etudes for Orchestra; Circus Polka; Suite No. 1 for Small Orchestra; Suite No. 2 for Small Orchestra—CBC Symphony Orchestra.
ML 6048/MS 6648*

Jeu de cartes—Cleveland Orchestra; **Scènes de ballet**—CBC Symphony Orchestra; **Tchaikovsky: Bluebird—Pas de deux** (Arranged for small orchestra by Igor Stravinsky)—Columbia Symphony Orchestra.
ML 6049/MS 6649*

The Fairy's Kiss—Columbia Symphony Orchestra.
ML 6203/MS 6803*

Stravinsky Conducts Pulcinella—Irene Jordan (Soprano), George Shirley (Tenor), Donald Gramm (Bass), Columbia Symphony Orchestra.
ML 6281/MS 6881*

Three Favorite Ballets—Le Sacre du printemps; The Firebird Ballet; Petrushka—Columbia Symphony Orchestra.
D3L 305/D3S 705* (A 3-record set at a specially reduced price)

The Rake's Progress—Judith Raskin (Soprano), Regina Sarfaty (Mezzo-soprano), Alexander Young (Tenor), John Reardon (Baritone), Royal Philharmonic Orchestra, Sadler's Wells Opera Chorus.
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Stravinsky Conducts Stravinsky

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Los Angeles Philharmonic Orchestra

ZUBIN MEHTA, *Music Director*

Symphonies Under the Stars

TUESDAY, JULY 5, 1966 AT 8:30 P.M.

IGOR STRAVINSKY, *Guest Conductor*

ROBERT CRAFT, *Guest Conductor*

Stravinsky Program

Star Spangled Banner — arranged by Stravinsky

Conducted by Igor Stravinsky

Song of the Nightingale

Conducted by Robert Craft

Suite from *The Firebird* (1919 Version)

I. Introduction: Kastchei's Enchanted Garden and Dance of the Firebird
II. Round of the Princesses
III. Infernal Dance of Kastchei and his subjects
IV. Berceuse
V. Finale

Conducted by Robert Craft

INTERMISSION

Divertimento from *The Fairy's Kiss*

I. Sinfonia: Andante; Allegro sostenuto
II. Danse Suisse: Tempo giusto. Valse
III. Scherzo: Moderato; Allegretto grazioso
IV. Pas de deux:
    a. Adagio
    b. Variation: Allegretto grazioso
    c. Coda: Presto

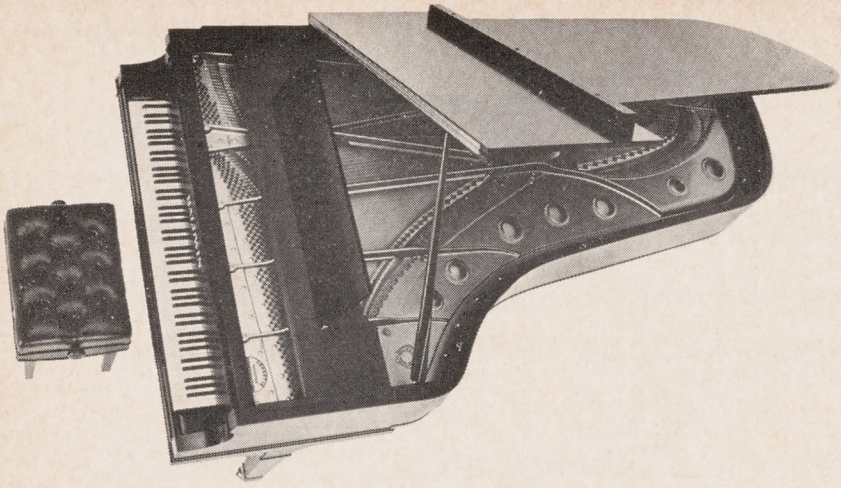
Conducted by Igor Stravinsky

Suite from *Petrouchka* (1947 version)

Final Tableau: The Shrovetide Fair and the Death of Petrouchka

Conducted by Igor Stravinsky

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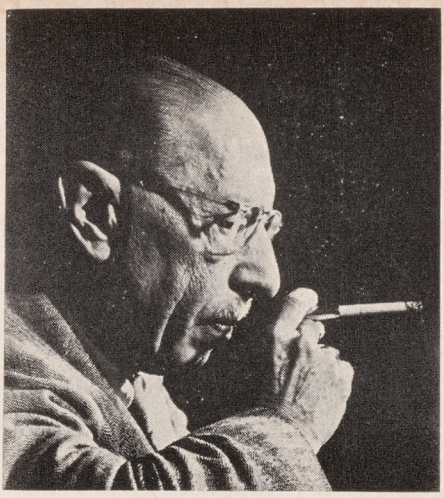
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IGOR STRAVINSKY, acknowledged the world's greatest living composer, was born in Orianenbaum, Russia on June 17, 1882. His musical promise manifested itself almost simultaneously with his power of speech, but his family sent him to study law instead at the University of St. Petersburg. It was Rimsky Korsakoff who finally persuaded him that he must abandon his legal career and dedicate himself to music. His early works, despite certain apparent obligations to the musical environment about him, are marked by his characteristic orginality and power. At the age of twenty-five he composed *Fireworks* and a short time later his three major ballets, *Firebird, Petrouchka* and *Rite of Spring* — for Diaghilev's Ballet Russe. Established from that point as a composer of the first rank, he began a period of chamber music composition which lasted from 1914 through various phases during which he produced works in every area and type of composition. Among them are such varied masterpieces as *Pribaoutki, Three Japanese Lyrics, Renard, Les Noces, Histoire du Soldat,* and several works for piano and other solo instruments.

In 1919 with the composition of *Pulcinella* after themes of Pergolesi, Stravinsky entered a neo-classic period, producing in rapid succession his *Octet for Wind Instruments, Mavra, Piano Concerto, Sonata and Serenade for Piano,* and others.

With the employment of voices in *Oedipus Rex, Symphony of Psalms,* and *Apollon Musagete,* Stravinsky displayed his mastery of tonalities. His ballet *The Fairy's Kiss,* on themes of Tchaikovsky, expanded his field still further, demonstrating that a romantic composer could be assimilated easily into the new "objective" school.

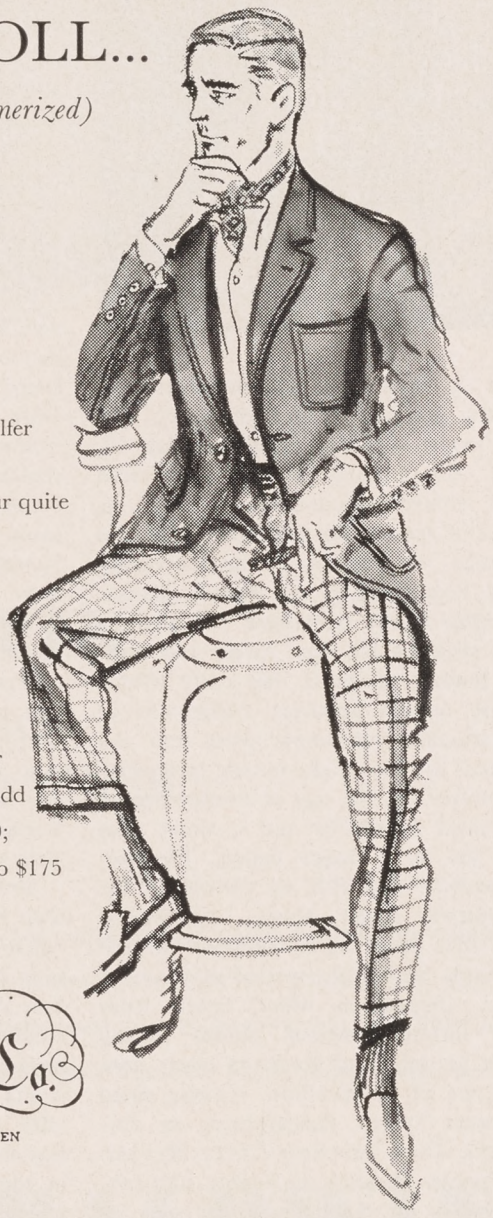
Perséphone, Concerto for Two Pianos, and *Jeu des Cartes* were the last works he composed before he left Europe to become a citizen of the United States. Here he began work with his *Danses Concertantes* and *Norwegian Moods,* but shortly thereafter he composed two major symphonies, *Symphony in C,* dedicated to the Chicago Symphony, and *Symphony in Three Movements* for the New York Philharmonic.

With *The Rake's Progress,* one of the most successful contemporary operas, his coverage of the areas of composition was complete. Since that time he has continued to produce without interruption. The *Threni, Movements for Piano and Orchestra, Abraham and Isaac, Variations, Introitus* are all among his later works.

Stravinsky makes annual tours abroad with his associate Robert Craft, appearing in the major cities of the world from time to time. Though he is now eighty-four, his activities as both composer and conductor have not lessened. Recent projects have included recordings of his works for Columbia Records as well as a CBS documentary film, concerts in the Eastern European countries and concerts in the United States and Canada. This spring he conducted the opening concert of the Los Angeles Music Festival held at UCLA.

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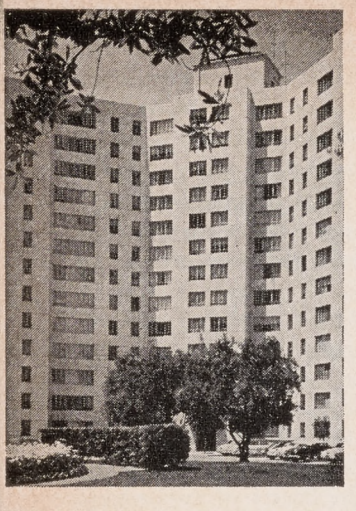
ROBERT CRAFT was born in Kingston, New York in 1923. His musical studies at Juilliard were interrupted by military service in the medical corps of the United States Army. At the end of World War II he returned to Juilliard and at the same time obtained his graduate degree in philosophy from Columbia University. In 1946 he became a member of the Juilliard faculty and continued his musical work at Tanglewood. It was there that he met Stravinsky.

From 1947 to 1950 Craft, together with Stravinsky and Serge Koussevitsky, conducted the Chamber Art Society, which gave concerts annually at Carnegie and Town Hall. His permanent association with Stravinsky began in 1951.

Since that time he has traveled, conducted, written and lectured with Stravinsky in the major cities of the world. A writer of acknowledged distinction, he has published articles, essays and notes on music and travel in the principal journals and magazines of America and England. As an authority on modern composition, he has written works — particularly on Schoenberg, Webern and Berg — which have become permanent acquisitions in the library of musicology.

Mr. Craft is currently completing the fifth volume of dialogues with Stravinsky. During the past two years he and the maestro have conducted concerts in the Iron Curtain countries as well as at the Festivals of Europe and North America. Their regular concert tours have included appearances with the Cleveland and Cincinnati Symphonies, the Chicago Symphony, the Rochester Symphony and the San Francisco Symphony. Summers have found them at Ravinia, the Hollywood Bowl, and the Vancouver Festival, among others.









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Concert Comments

by Robert Turner

MUSIC BY IGOR STRAVINSKY
(1882-)

A Hollywood Bowl opening night always serves to renew impressions that belong uniquely to the Los Angeles scene. The imposing amphitheatre with its eternal half-ring of hills, the sprinkling of stars and lights on the soft night, the white-jacketed precision of the orchestra — all these spell nostalgia wherever Southern Californians gather.

Another of Los Angeles' treasured possessions is her distinguished resident Igor Stravinsky. But no matter how possessive we may be about Stravinsky, he remains a global figure. As these lines are written, two weeks before opening night, he is on a mission in Paris.

When Alexander Siloti conducted Stravinsky's *Scherzo Fantastique* and *Fireworks* in a St. Petersburg concert in 1909, the Russian ballet impresario Diaghileff was in the audience. Impressed with the young man's talent, Diaghileff promptly engaged him, but the assignment — the orchestration of a Chopin nocturne and waltz for *Les Sylphides* — was hardly a test of his ability. Still, this was the beginning of a long association which was to bring fame to both men. Stravinsky's first complete ballet for Diaghileff, *The Firebird,* followed only a year later.

The pre-World War I era had begun. The coming conflict was to exorcise much of the ease, charm, and sweetness of European art and life. New conditions were to become dominant — mechanization, international tensions, unsettling discoveries in the natural and social

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sciences. Stravinsky's *Petrouchka* (1911) and *Rite of Spring* (1913), with their primitivism, their propulsive rhythms and daring polytonal chords, were among the early artistic creations which prophesied these developments. They did not steal their way peacefully into the mind of the public; on the contrary, they became the center of some of the most violent storms and controversies of artistic history.

Stravinsky's connection with Diaghileff and the Ballet Russe was severed by the stresses of World War I. By 1919 he had renounced his Russian citizenship and settled in France. Already he had accomplished one of his chief contributions to art — the transformation of the ballet from an entertainment medium to a serious form of expression, with musical possibilities comparable to the symphony or the opera. He might have courted further success by continuing in the same path, but "about face" is a prominent term in all accounts of Stravinsky's career.

Gradually he abandoned the Russian elements in his music. Convinced that the day of the large, expensive orchestra was past, he applied himself to concise smaller forms, to procedures of the eighteenth-century classicists, and to a reserved, subjective style. Quite logically, the term "neo-classic" began to be applied to his music. Countless composers followed in his path.

Stravinsky produced a profusion of works in many forms — opera, cantata, ballet, concerto, oratorio, Mass. Of the three ranking twentieth-century masters (Bartok and Schoenberg are the other two) he is the only one to compose symphonies. He has explored not only an abundance of forms, but a variety of styles, from neo-classicism up to the he is in the vanguard; his listeners are twelve-tone system and beyond.

Stravinsky made his first visit to the United States in 1925, and returned many times thereafter. After the outbreak of World War II he took up residence in this country, spending a year

lecturing at Harvard, then coming to Hollywood in 1941. In time he became an American citizen.

Many of his compositions are identifiable with American life. Even before he became a resident of the United States he composed works such as the Symphony of Psalms, *Card Game* ballet, and *Dumbarton Oaks Concerto* for American individuals or organizations. In 1942 he composed a *Circus Polka* for a Barnum and Bailey elephant ballet. The *Scherzo à la Russe* (1944) was composed for Paul Whiteman, the *Ebony Concerto* for Woody Herman, and the *Ballet Scenes* for a Billy Rose revue.

The special version of the *Star-Spangled Banner,* which is played tonight, was arranged for performances in Boston. It was withdrawn after a single hearing there, upon the discovery of an old Massachusetts law which prohibited arrangements of the national anthem.

THE SONG OF THE NIGHTINGALE

Stravinsky composed his early opera *The Nightingale* to a libretto by himself and the writer Stephan Mitusov, based on a Hans Christian Andersen fairy tale. Having completed the first act in 1909, he interrupted the composition in order to create his famous ballets for Diaghileff. Not until 1914 did he complete the second and third acts. In May of the same year Monteux conducted the premiere at the Paris Opera. London performances followed, but the work was not a success.

Overcoming his chagrin that Stravinsky had conceived and produced a work in which he had no part, Diaghileff suggested in 1917 that he revise *The Nightingale* as a ballet. Stravinsky welcomed the idea, for it was an opportunity to utilize the second and third acts, and to discard the first, which no longer reflected his thinking. In December, 1919, Ernest Ansermet conducted it in the concert version, designated a "symphonic poem." The following February the ballet appeared, with choreography by Massine and *mise-en-scène* by Ma-

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tisse. The music has enjoyed its greatest currency as a symphonic poem — a form in which Stravinsky has shown an interest at no other time, and which he has rejected on grounds that "it entirely depends on elements that are extraneous to music."

The story concerns the Emperor of China, who is visited by a nightingale belonging to a poor fisherman. The nightingale charms the emperor with her marvelous song. Then a rival appears — a mechanical nightingale of gold and jewels, the gift of the Emperor of Japan. When it sings, the real nightingale departs. The angry Emperor of China banishes her forever from his kingdom.

The emperor becomes very ill. In a delirium, he sees Death sitting beside him, his staff in one hand and his banner in the other. He craves the song of his mechanical nightingale to soothe his fever, but the bird is mute. Now the real nightingale comes from her home by the sea, and sings, not only to the delight of the emperor, but to the specter beside him. The nightingale makes a bargain with Death, singing in return for his promise to leave the emperor.

The emperor falls into a deep sleep, while his courtiers, in a funeral march, enter to mourn their supposedly dead sovereign. The emperor awakes, refreshed by his slumbers, and utters a hearty "Bonjour" to his amazed subjects. The nightingale now must depart, but promises to sing to the emperor every night from the wood, until dawn appears in the sky.

The contrast between the real and the mechanical nightingale is reflected in the orchestration: the music of the real nightingale is sung by solo flute and solo violin, while that of the mechanical is given to piccolo, flute or oboe. The plan of the composition follows:

A. The Fete in the Emperor of China's Palace.

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Symphony No. 1 . . . . . Ludwig van Beethoven
Scene 3, Act I "The Rake's Progress" . . . . . Igor Stravinsky
Gloria Prosper, *soprano*
"Dumbarton Oaks" Concerto . . . . . Igor Stravinsky
Suite from "Pulcinella" . . . . . Igor Stravinsky

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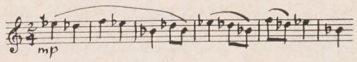
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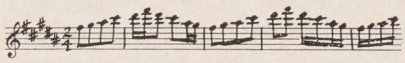
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1. Opening section, from the second act of the opera, depicting the bustle in the palace, in preparation for the appearance of the emperor. The important second theme is introduced by muted trumpet:



Farther on, two trombones proclaim the chamberlain's "Make Way! The emperor approaches!"

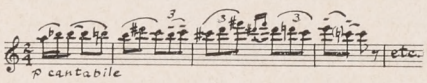
2. Chinese march. At times grotesque depiction of the assembling of the imperial court. Thematic material largely built on the pentatonic scale:



An orchestral *fff* signifies the entrance of the emperor.

B. The Two Nightingales.

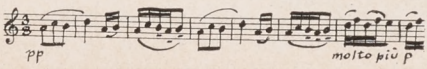
1. A cadenza for solo flute leads to a melody beginning in flute and E flat clarinet – the nightingale's song of joy in the beauty and freedom of nature:

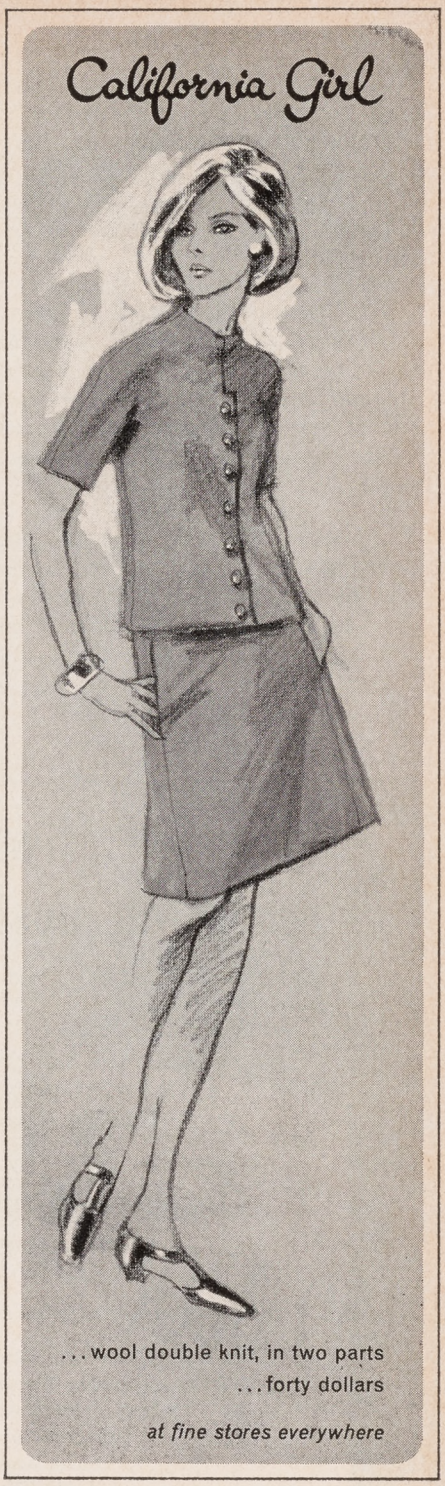


2. A return of the bustling opening section announces the arrival of the Japanese envoys. A trumpet phrase is the announcement by the Third Envoy that the Emperor of Japan has sent his nightingale, "the rival of that of the Emperor of China." After a pause, the music of the mechanical nightingale is heard – piccolo, flute, and oboe, accompanied by celesta, piano, harps, strings.

3. A short figure for muted trombone is the emperor's expression of displeasure, and his banishment of the real nightingale. Fragments of the Chinese march describe the departure of the emperor and his retinue.

4. The song of the fisherman, from the end of the second act of the opera, here given to the solo trumpet. It is a lament for the end of summer, and the departure of life's beauty and spirit.





C. Illness and Recovery of the Emperor of China.

1. A rhythmic section from the introduction to the third act – the scene of the ailing emperor on his huge bed. Soon we hear, on the flute, the welcome song of the nightingale, telling of the tranquil garden where the dead sleep peacefully.

2. The last phrase of the song having died away on the muted solo violin, the funeral march of the courtiers begins, *pianissimo*. An accented chord interrupts the mock solemnity; harps, timpani, and cymbals suggest the emperor's cheery "Bonjour."

3. Epilogue, originally accompanying the slow descent of the curtain. Represented by the trumpet, the fisherman sings of his happiness at the return of his friend the nightingale, whose song in the wood will always tell how abiding is beauty, and how fleeting is death.

DIVERTIMENTO FROM "THE FAIRY'S KISS"

In 1928, having finished his ballet *Apollon Musagètes,* Stravinsky received an invitation from the dancer Ida Rubinstein to compose a new ballet inspired by the music of Tchaikovsky. Having been an admirer of Tchaikovsky from his youth, and perceiving that the Paris production of the new work, in November of that year, would coincide with the thirty-fifth anniversary of Tchaikovsky's death, Stravinsky readily accepted the commission.

Nearly twenty years before, Stravinsky had responded to the symbolism and piquancy of Hans Christian Andersen. Now, looking for a point of departure for his new ballet, he turned to the same source. The story which he chose was the allegorical *Ice Maiden.* As adapted by Stravinsky for the ballet, it tells of a young child who, separated from his mother in an Alpine snowstorm, is given a fateful kiss by a Fairy.



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The boy is found and reared by peasants. Twenty years later, when he is about to marry, the Fairy returns. She takes him from his bride, and bestowing once more the kiss of destiny, transports him to other-worldly regions where he will be hers for eternity.

Stravinsky identified the allegorical bridegroom with Tchaikovsky, and the Fairy with his muse. Summing up the thought, he observed, "The muse having similarly branded Tchaikovsky with her fatal kiss, the magic imprint has made itself felt in all the musical creations of this great artist."

The ballet was first produced in November, 1928, at the Paris Opera, with the composer conducting. George Balanchine, who choreographed it for its first American production in 1937, pointed out the difficult problems of staging it. Balanchine found it difficult, for instance, to make it clear that the young man of the second tableau is the same as the young child shown in the prologue.

In spite of such problems, the ballet runs a remarkable expressive gamut — rude peasant dances, a fortune-telling scene, a wedding party, a bridal duet, the dramatic return of the Fairy, and finally the dissolution of the closing scene.

Stravinsky chose almost all his themes from small, fairly obscure works of Tchaikovsky — a *Humoresque, Natha Valse, Nocturne, Scherzo humoristique,* a song *Ah! qui brûla d'amour,* etc. So completely did he integrate his style with that of the earlier composer, that unless one is familiar with the Tchaikovsky pieces, it is impossible to tell where the one composer leaves off and the other begins. Rather than transcription, the treatment is re-composition — the working of the materials into an entirely new work.

I. *Sinfonia.* The opening section, with its rather doleful F minor theme, is associated with the preliminary part of the story, in which the mother is carrying her child in the snow. The tempo increases to *allegro* in a new section, por-





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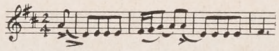
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traying supernatural spirits pursuing the woman, and separating her from her child. The Fairy appears, approaches the child, kisses him tenderly, and vanishes. The final part of the movement, *vivace,* is the scene of the peasants who come upon the abandoned child, seek vainly for his mother, and carry him off.

II. *Danses suisses.* A village fair, with its dancers and music. In a central waltz section in slower tempo, the child, now grown to a young man, is seen dancing with his betrothed. The main theme, for horns, is oft repeated:



Stravinsky: Divertimento — Suite du Ballet *The Fairy's Kiss,* copyright 1938 by Edition Russe de Musique. Boosey and Hawkes, Inc., New York, sole agents.

The dancers leave, and at length the betrothed departs too, leaving the young man alone.

III. *Scherzo.* Scene at a mill, where the Fairy has led the young man. Here he finds his beloved playing dancing games with her companions. Much of the delicate working out is done in woodwind duet, for clarinets, bassoons, or perhaps more importantly, flutes.

IV. *Pas de deux,* in three parts:

1. *Adagio.* Begins with woodwind cadenzas. In the ballet, a scene of the bride and bridegroom.

2. A sprightly *Variation, allegretto grazioso,* danced by the bride.

3. Fast and unproblematical *Coda* — final dance of the young man, the girl, and her companions. The divertimento ends with the passage in which the betrothed goes to put on her wedding veil; the companions follow, and the bridegroom is left alone.

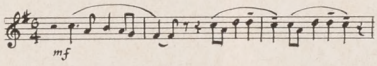
"PETROUCHKA" BALLET: FINAL TABLEAU

Petrouchka, Stravinsky's most famous ballet, began as a *Konzertstück* for piano and orchestra.

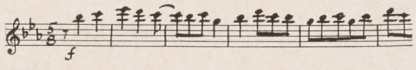
The action takes place in Admiralty Square, St. Petersburg, about 1830. It is carnival time. An old Showman presents three animated puppets — Petrouchka,

the Ballerina, and the Moor. The Showman's magic has endowed the puppets with feelings and emotions. Of the three, Petrouchka is the most nearly human. He is conscious of his awkward appearance, resentful of the Showman's cruelty, and deeply enamored of the Ballerina. She, however, is interested only in the gaudily attired Moor. Petrouchka intrudes on a love scene of the Ballerina and the Moor, and is thrown out.

At the opening of the fourth tableau the fun of the fair reaches its height. The opening section recalls the fair music of the first tableau. Then comes the Nurses' Dance, to a radiant theme beginning on the oboe:



Next a peasant dances with his bear. A very high clarinet represents the peasant's pipe, and the tuba suggests the clumsy gait of the bear. A rake vendor appears; he is tipsy, and throws banknotes to the crowd. Two gipsies dance as the vendor plays on his accordion. A coachmen's dance follows. The theme of the nurses is heard, as they return to dance with the coachmen. At the height of the revelry the dynamic level changes to *piano;* masqueraders enter; a masked devil elicits loud cries from the crowd. An important theme of the masqueraders' dance is in 5-8 time:



Distant cries on trumpets are heard; they grow louder. Petrouchka bursts in, with the Moor in pursuit. The Ballerina follows, trying to restrain him. There is a scuffle. Petrouchka, felled by the Moor's scimitar, dies in the snow.

The Showman shows the crowd that Petrouchka is only a doll with a wooden head. Suddenly there is a call, high in the trumpets. The Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening and jeering. He drops the lifeless doll and retreats. Petrouchka, after all, has had the last laugh.



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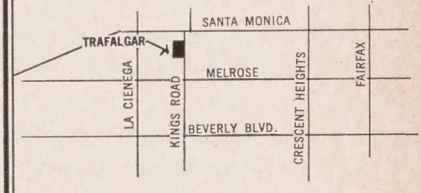
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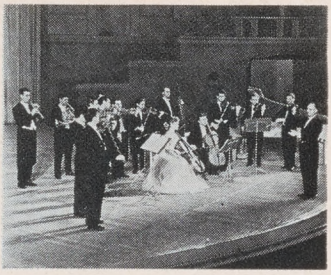
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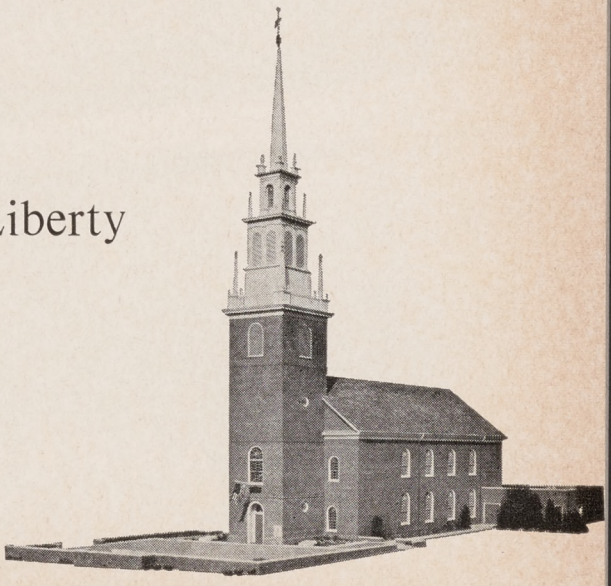
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Choreography by
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Designer: SIMON VIRSALADZE

SYNOPSIS

ACT I

Young people are making merry on the lawn in front of the castle of the Princess. The comic performance of the jester is succeeded by the dances of the girls and their partners. At the height of the festivities, the Princess Mother arrives. She tells her son, Prince Siegfried, that at the ball arranged for the following day, he must choose his bride from among the girls invited for the occasion. Her words find no response in Siegfried's heart, for it is still free from any ties.

Twilight falls. The young people drift apart. Siegfried is sad; he is loathe to part with his free life in the circle of his friends; and at the same time he has before him the vision of the girl who could win his love. But where is that girl?

The idle chatter of Siegfried's friends cannot hold his attention which is finally drawn to a flock of swans floating on the lake. Siegfried decides to hunt them.

INTERMISSION

ACT II

Siegfried follows the swans through a dense forest, to the shore of a lake. The ruins of a gloomy castle tower over the water.

Climbing ashore, the swans turn around in a slow reel. Siegfried's attention is attracted by a beautiful white swan which he sees suddenly transformed into a beautiful maiden.

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The girl confides to Siegfried the secret of the evil spell which weighs upon her and her friends.

Transformed into swans by the evil magician, Rothbart, they can reappear in human shape only at night near these ruins. Deeply moved by the sad story of the swan-girl Odette, Siegfried prepares to kill the magician. No, says Odette sadly, that will not break the spell. Only the selfless love of a youth, who has never before vowed love to anybody, can remove the curse. Full of love for Odette, Siegfried swears everlasting faithfulness to her.

Rothbart, who lives in the ruins of the castle, overhears the conversation between Odette and Siegfried.

Day breaks. The girls must become swans again. Siegfried, convinced of the strength and constancy of his feeling, is determined to free Odette from the magician's power.

INTERMISSION

ACT III

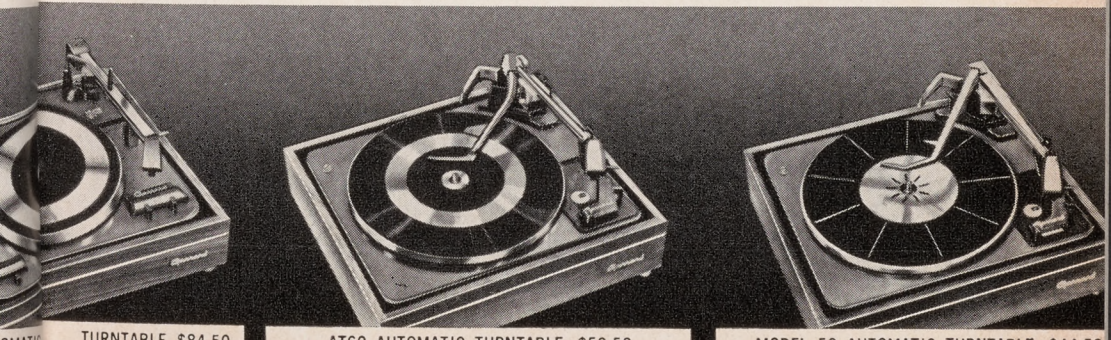
A ball in the Castle. Siegfried's mother indicates he is to choose a bride from the maidens present. But all of Siegfried's feelings and thoughts are for Odette. Only to please his mother does he invite the maidens to dance with him. Suddenly, a fanfare is heard. New guests arrive. Rothbart, the magician, appears in disguise. With him is his daughter, Odile. The prince is struck by her amazing likeness to Odette. He takes Odile by the hand and escorts her into the palace garden. Rothbart charms the Queen who, flattered, invites him to sit beside her on the throne. Guests from foreign lands dance, and the Prince and Odile return. They dance together, revealing the cunning of Odile and the infatuation of the Prince. Under her spell he declares his love for Odile and proclaims that he has chosen her as his bride. The evil magician is triumphant. With malicious laughter, pointing at Odette who appears in the background, the magician and Odile vanish. The shaken Prince realizes he has been deceived. In despair he leaves the ball and runs to the lake of his beloved Odette.

INTERMISSION

ACT IV

On the shore of the darkened lake, Odette, overcome by grief, tells her friends of Siegfried's apparent betrayal. The swan-maidens despair. Their hope of freedom has gone forever. Siegfried rushes in begging forgiveness of Odette for his unwitting betrayal of her. In the castle he had mistaken Odile for Odette and it was to her, Odette, that his vow was made. Rothbart, who overhears this declaration, is enraged. A storm breaks, but nothing can separate Odette and Siegfried. At last Rothbart challenges the Prince but perishes in the combat. His spells are broken. Surrounded by her friends, Odette and Siegfried look with joy at the first rays of the rising sun.

CONTINUED ON PAGE 49



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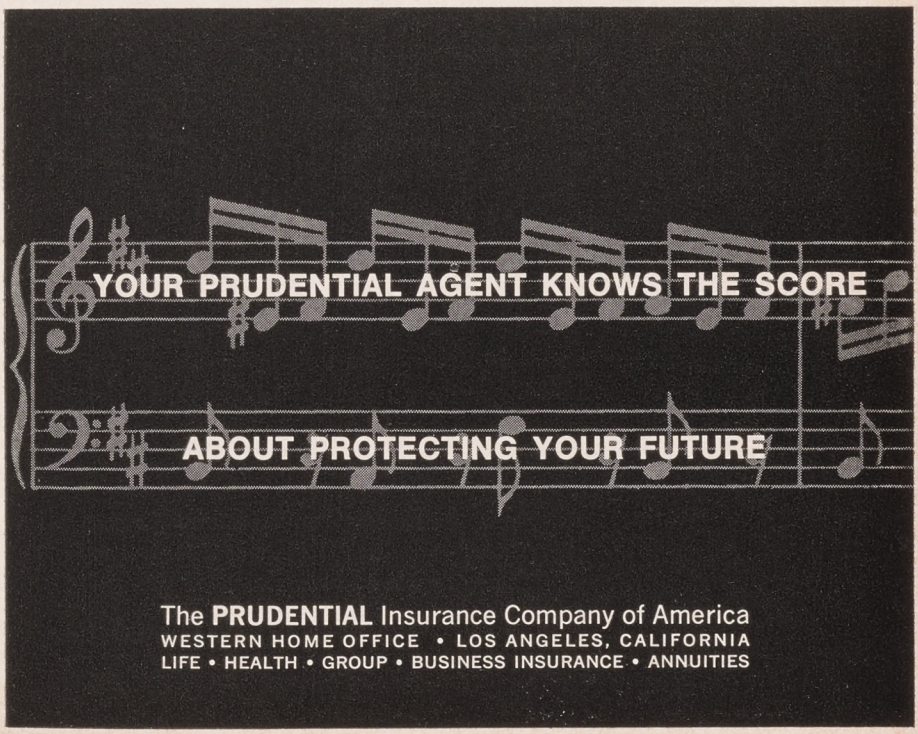
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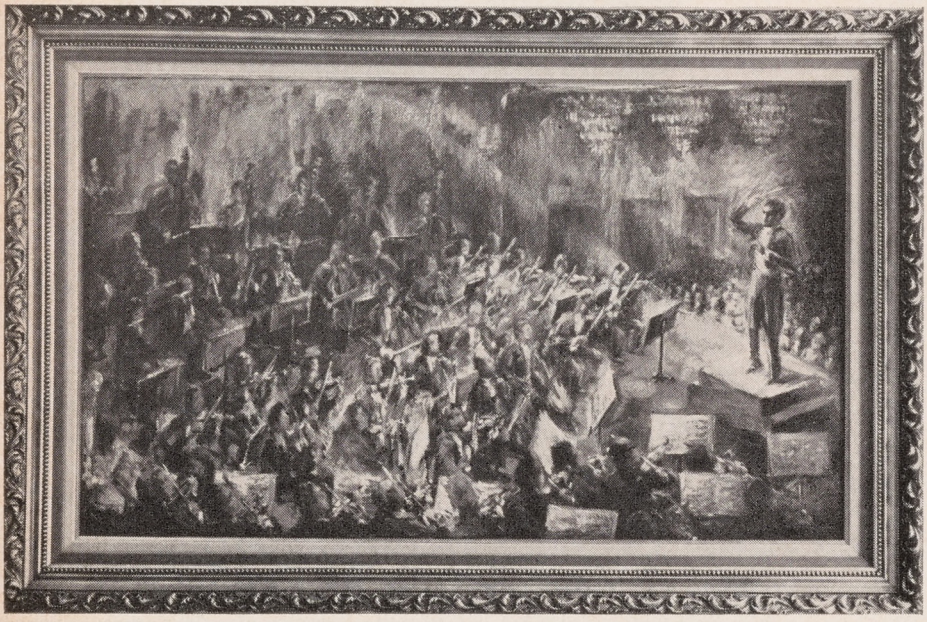
THE CAST

Odette-Odile	MAYA PLISETSKAYA
Prince Siegfried	NICOLAI FADEYECHEV
Rothbart, The Evil Magician	VLADIMIR LEVASHEV
The Jester	VLADIMIR KOSHELEV
The Princess Mother	TAMARA VETROVA
The Prince's Tutor	ERIK VOLODIN
Three Swans	IDA VASILEVA, NATALIA TABORKO, LYDIA IVANOVA
Four Cygnets	NATALIA POZNIAKOVA, NELI GOLOVINA, LILIA SHUVALOVA, ALLA SCHERBININA
The Brides	XENIA SLEPUKHINA, LYDIA IVANOVA, MAYA KRIUCHKOVA, NINA SOROKINA, TATIANA DOMASHEVSKAYA, NATALIA POZNIAKOVA
Dances — ACT I:	
Pas de Trois	MAYA SAMOKHVALOVA, RIMMA KARELSKAYA, VLADIMIR TIKHONOV
Dances — ACT III:	
Spanish Dance	LARISA DMITRIEVA, ELENA KHOLINA, SIMON KAUFMAN, ANATOLI SIMACHEV
Neapolitan Dance	FAINA KUZNETSOVA, VALERY LAGUNOV
Hungarian Dance	NATALIA KASATKINA, GERMAN SITNIKOV
The Mazurka	ALLA BOGUSLAVSKAYA, NATALIA RYZHENKO, PETER KHOMUTOV, NICOLAI SIMACHEV
Conductor	ALEXANDER KOPYLOV



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Libretto by VLADIMIR BEGITCHEV and VASILY GELSTER

Choreography by
ALEXANDER GORSKY (Acts I, II, III) and ASAF MESSERER (Act IV)

Designer: SIMON VIRSALADZE

SYNOPSIS ON PAGE 46

THE CAST

Odette-Odile	NATALIA BESSMERTNOVA
Prince Siegfried	VLADIMIR TIKHONOV
Rothbart, The Evil Magician	VLADIMIR LEVASHEV
The Jester	VLADIMIR KOSHELEV
The Princess Mother	TAMARA VETROVA
The Prince's Tutor	ERIK VOLODIN
Three Swans	IDA VASILEVA, NATALIA TABORKO, LYDIA IVANOVA
Four Cygnets	NATALIA POZNIAKOVA, NELI GOLOVINA, LILIA SHUVALOVA, ALLA SHCHERBININA
The Brides	XENIA SLEPUKHINA, LYDIA IVANOVA, MAYA KRIUCHKOVA, TATIANA DOMASHEVSKAYA, NATALIA POZNIAKOVA
Dances — ACT I:	
Pas de Trois	MAYA SAMOKHVALOVA, RIMMA KARELSKAYA, VALERY LAGUNOV
Dances — ACT III:	
Spanish Dance	LARISA DMITRIEVA, ELENA KHOLINA, SIMON KAUFMAN, ANATOLI SIMACHEV
Neapolitan Dance	FAINA KUZNETSOVA, VALERY LAGUNOV
Hungarian Dance	NATALIA KASATKINA, GERMAN SITNIKOV
The Mazurka	ALLA BOGUSLAVSKAYA, NATALIA RYZHENKO, PETER KHOMUTOV, NICOLAI SIMACHEV
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RAYMONDA

ACT III

Music by
ALEXANDER GLAZOUNOV

Choreography by
MARIUS PETIPA *revised by* ALEXANDER GORSKY

First Performance: January 19, 1898 at the MARYINSKY THEATRE

First performance by THE BOLSHOI: *January 23, 1900*

These divertissements are from the last act of *Raymonda.* The ballet tells the story of Raymonda who is engaged to Jean de Brienne, a knight who is off fighting in the Crusades. While he is away, Raymonda wards off the advances of Abderakhman, a too-ardent Saracen sheik. Jean de Brienne returns in the nick of time and kills him. In Act III, everyone celebrates as Raymonda and Jean get married. Naturally all the celebrants are gifted dancers and the result is a sparkling series of divertissements.

Grand Pas	MAYA PLISETSKAYA, NICOLAI FADEYECHEV, VLADIMIR TIKHONOV, RIMMA KARELSKAYA, VLADIMIR VASILIEV, MIKHAIL LAVROVSKY, MAYA SAMOKHVALOVA, NATALIA TABORKO, MAYA KRIUCHKOVA, IDA VASILIEVA, LYDIA IVANOVA, NATALIA RYZHENKO, XENIA SLEPUKHINA, EVGENI GUBIN, ALEXANDER PLISETSKY, VICTOR SMIRNOV, PETR KHOMUTOV
Hungarian Dance	ELENA KHOLINA, LARISA DMITRIEVA, SIMION KAUFMAN, GERMAN SITNIKOV
Mazurka	ALLA BOGUSLAVSKAYA, GERMAN SITNIKOV
Conductor	ALEXANDER KOPYLOV

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GISELLE

ACT II

Music by
ADOLPHE ADAM

Choreography by
JEAN CORALLI, JULES PERROT, and MARIUS PETIPA

revised by LEONID LAVROVSKY

Scenario by
THEOPHILE GAUTIER, on a theme of HEINRICH HEINE,
V. SAINT-GEORGE and JEAN CORALLI

World Premiere: PARIS, *June 28, 1841*

First Performance, THE BOLSHOI THEATRE, *November 25, 1843*

Designer: B. I. VOLKOV

Giselle, ignorant of his rank, has fallen in love with Count Albert. Hilarion, a gamekeeper, jealous of Albert tries to warn Giselle. When she learns the truth and realizes she has been deceived she goes mad and heartbroken, she dies.

In the second act, Hilarion is searching for Giselle's tomb, when he is frightened away by the approach of the Wilis. These are the ghosts of betrothed girls, fond of dancing, who have died on the eve of their wedding; arising at night from their tombs, they will dance to death any man they encounter. Myrtha, the Queen of the Wilis, summons Giselle and initiates her into their order, but the Wilis disperse when Albert arrives seeking Giselle's grave. As Albert grieves, Giselle appears; unbelieving, he tries to catch her. Hilarion enters, pursued by the Wilis, who drive him to his death in the lake and then surround Albert, whom Myrtha condemns to dance until he dies. He begs Myrtha for mercy, and Giselle pleads for him, but the Queen is adamant, and as Albert dances, Giselle tries to sustain him with her love. Dawn breaks; daylight puts an end to the Wilis' power and they disappear, leaving Albert to take a last farewell of Giselle.

CONTINUED ON PAGE 57



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CONTINUED FROM PAGE 55

THE CAST

Giselle	NATALIA BESSMERTNOVA
Count Albert	MIKHAIL LAVROVSKY
Myrtha, Queen of the Wilis	MAYA SAMOKHVALOVA
Two Wilis	NATALIA TABORKO, IDA VASILIEVA
Conductor	KIRIL TIKHONOV

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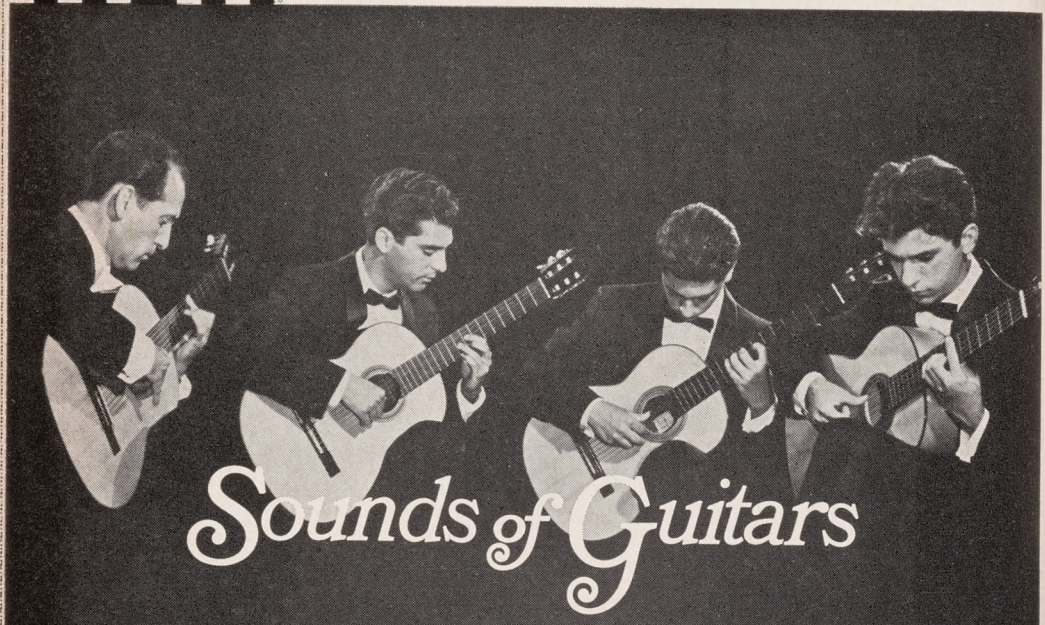
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Choreography by
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TARAS BULBA

GOPAK

Music by

VASILY SOLOVIEV-SEDOI

Choreography by

ROSTILAV ZAKAHAROV

VLADIMIR KOSHELEV

DON QUIXOTE

GRAND PAS DE DEUX FROM ACT III

Music by

LUDWIG MINKUS

Choreography by

MARIUS PETIPA

EKATERINA MAXIMOVA and VLADIMIR VASILIEV

DUNAYEVSKY WALTZ

Music by

DUNAYEVSKY

Choreography by

ALEXANDER LAPURI

LIUDMILLA VLASOVA and STANISLAV VLASOV

THE DYING SWAN

Music by

SAINT-SAENS

MAYA PLISETSKAYA

Conductors

KIRIL TIKHONOV and ALEXANDER KOPYLOV



DON QUIXOTE

ACT I

Music by
LUDWIG MINKUS

Libretto by
ALEXANDER GORSKY, *based on the novel by* MIGUEL CERVANTES

Choreography by
MARIUS PETIPA, *revised by* ALEXANDER GORSKY

New dances by KASYAN GOLEIZOVSKY and ROSTISLAV ZAKHAROV

Producer: ROSTISLAV ZAKHAROV

Designer: VADIM RINDIN

First Performance: BOLSHOI THEATRE, *December 26, 1869*

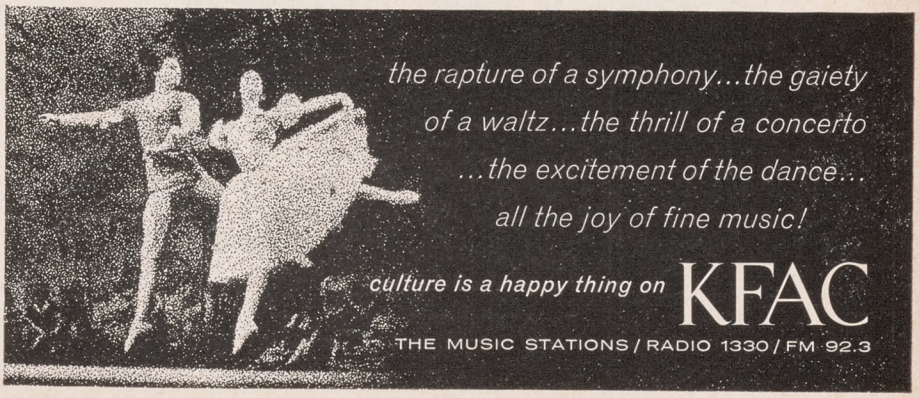
A festive atmosphere reigns in Barcelona. Kitri, daughter of the innkeeper Lorenzo, flirts with Basil, the barber, who is in love with her. Lorenzo, seeing them together, chases Basil away. He wants his daughter to marry a rich nobleman, Gamash; the barber is no match for her. But Kitri refuses.

At the height of the revelry, Don Quixote and his armour-bearer Sancho Panza ride into the square. Don Quixote sees the innkeeper, decides that he is the lord of a castle and greets him with great respect. The innkeeper returns Don Quixote's greetings in the same manner and invites him in. Sancho Panza remains in the square. Young people surround Sancho Panza, tease him, make him play blind man's bluff, and toss him high into the air. Don Quixote rushes to his armour-bearer's rescue.

Don Quixote sees Kitri and believes her to be his fair Dulcinea whom he had seen in his dreams and whom he had chosen as his lady-love.

But Kitri is no longer there. She has run away with Basil.

CONTINUED ON PAGE 65



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CONTINUED FROM PAGE 63

THE CAST

Kitri	MAYA PLISETSKAYA
Basil, The Barber	VLADIMIR TIKHONOV
Don Quixote	PETR KHOMUTOV
Sancho Panza	NICOLAI KHARITONOV
Juanita, *Piccilia* — *Kitri's girl friends*	NATALIA RYZHENKO, IDA VASILIEVA
Gamash, A Rich Nobleman	ERIK VOLODIN
A Street Dancer	RIMMA KARELSKAYA
The Toreador	NICOLAI SIMACHEV
Mercedes	LARISA DMITRIEVA
Lorenzo	VLADIMIR LEVASHEV
Lorenzo's Wife	MILITSA SUKHINICH
The Innkeeper	VLADIMIR KOSHELEV
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CHOPIN SEVENTH WALTZ

Choreography by

MIKHAIL FOKINE

NATALIA BESSMERTNOVA and NICOLAI FADEYECHEV

TARAS BULBA

GOPAK

Music by

VASILY SOLOVIEV-SEDOI

Choreography by

ROSTILAV ZAKHAROV

VLADIMIR KOSHELEV

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Music by

DUNAYEVSKY

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Music by

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Conductors

KIRIL TIKHONOV and ALEXANDER KOPYLOV

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WALPURGIS NIGHT

SCENE FROM ACT V OF "FAUST"

Music by

CHARLES GOUNOD

Choreography by

LEONID LAVROVSKY

Bacchante	EKATERINA MAXIMOVA
Acteon	MIKHAIL LAVROVSKY
Bacchus	STANISLAV VLASOV
Pan	VLADIMIR VASILIEV
Nymphs	NATALIA TABORKO, IDA VASILIEVA, LYDIA IVANOVA
Satyrs	VALERY ANTONOV, BORIS BARONOVSKY, SIMION KAUFMAN, ALEXANDER KHOLFIN
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MONDAY EVENING, JULY 11, 1966 AT 8:30 P.M.

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BALLET IN FOUR ACTS

Music by PIOTR ILICH TCHAIKOVSKY

Libretto by VLADIMIR BEGITCHEV and VASILY GELSTER

Choreography by
ALEXANDER GORSKY (Acts I, II, III) and ASAF MESSERER (Act IV)

Designer: SIMON VIRSALADZE

SYNOPSIS ON PAGE 46

THE CAST

Odette-Odile	RIMMA KARELSKAYA
Prince Siegfried	NICOLAI FADEYECHEV
Rothbart, The Evil Magician	VLADIMIR LEVASHEV
The Jester	VLADIMIR KOSHELEV
The Princess Mother	TAMARA VETROVA
The Prince's Tutor	ERIK VOLODIN
Three Swans	IDA VASILEVA, NATALIA TABORKO, LYDIA IVANOVA
Four Cygnets	NATALIA POZNIAKOVA, NELI GOLOVINA, LILIA SHUVALOVA, ALLA SCHERBININA
The Brides	XENIA SLEPUKHINA, LYDIA IVANOVA, MAYA KRIUCHKOVA, NINA SOROKINA, TATIANA DOMASHEVSKAYA, NATALIA POZNIAKOVA
Dances — ACT I:	
Pas de Trois	NATALIA BESSMERTNOVA, MAYA SAMOKHVALOVA, VLADIMIR TIKHONOV
Dances — ACT III:	
Spanish Dance	LARISA DMITRIEVA, ELENA KHOLINA, SIMON KAUFMAN, ANATOLI SIMACHEV
Neapolitan Dance	FAINA KUZNETSOVA, VALERY LAGUNOV
Hungarian Dance	NATALIA KASATKINA, GERMAN SITNIKOV
The Mazurka	ALLA BOGUSLAVSKAYA, NATALIA RYZHENKO, PETER KHOMUTOV, NICOLAI SIMACHEV
Conductor	ALEXANDER KOPYLOV



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Repetiteur . . . . . Tamara Nikitina
Company Pianists . . . . . Irina Shcherbina, Vladimir Kudriavtsev
Stage Manager . . . . . Alexander Tsarman
Assistant Stage Manager . . . . . Anatoly Pavlinov
Stage Director . . . . . Victor Zavitayev
Chief Carpenter . . . . . Alexander Malashniekov
Carpenter . . . . . Vitaly Kolosinsky
Chief Electrician . . . . . Boris Leliukhin
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Wardrobe Assistants . . . . . Anna Zaitsevaa, Anna Lagunova, Anna Orlova
Chief Make-up Artist . . . . . Stepan Isayev
Manager . . . . . Mikhail Lakhman

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Associate Press Representative . . . . . Michael Sweeley
Advance Representative . . . . . Edward Parkinson
Production Stage Manager . . . . . John L. Moorehead
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CONTINUED FROM PAGE 20

Watts. The Romeros will bring you *Sounds of Guitars* as Lalo Schifrin conducts the Los Angeles Philharmonic.

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And, there will be equally exciting Friday *Specials:* the Bolshoi and Romanian Folk Ballet; Andre Kostelanetz and the Los Angeles Philharmonic Orchestra, an all star jazz night as well as an outstanding evening of folk music.

"Enthusiastic" best describes the people who *are* the Hollywood Bowl Association. The Bowl season involves generous and vital contributions of time and effort by civic-minded citizens from all over the Southland.

A fierce pride exists in the accomplishments of the Bowl during enormously successful seasons and during times of stress over the years since the day when a group of devoted Hollywood residents donated the property debt-free to Los Angeles County.

One group of these intrepid boosters

CONTINUED ON PAGE 73



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CONTINUED FROM PAGE 71

is the Hollywood Bowl Volunteers — the women who carry the Bowl's message to the Southland and who are responsible for a great portion of its patronage. This season, Mrs. A. Raborn Phillips, Jr., is Chairman of the Bowl Volunteers. Her committees work closely with Hollywood Bowl Association President Dr. Norman Topping.

Each year the Volunteers mark as their first task the season ticket sale. Season ticket renewals are now being filled and season ticket subscriptions are being accepted. Subscriptions are available for (a) the Tuesday and Thursday *Symphonies Under the Stars* series, (b) for the Saturday "Pops" series, or (c) for a combination of the two.

High on the Volunteers' agenda is their *Bus-to-Bowl* program which enjoys wide public acceptance. As many as 20,000 concertgoers annually take advantage of this effortless way to come to the Bowl and enjoy a summer evening, and at group rates for tickets! It is not unusual for 1000 persons from a community to attend a Bowl performance via *Bus-to-Bowl.*

One of the most rewarding Volunteer projects is the annual Youth Concert, happily dubbed the *Popcorn Concert.* It takes place the morning of July 9 when James Guthrie conducts the Philharmonic for thousands of children.

Sunday-at-the Bowl is something new for your enjoyment — music and art for the whole family at no admission charge. Last year the County Department of Parks and Recreation and the Bowl cosponsored the *Art Mart.* It was a tremendous success. This year, under County supervision, *Sunday-at-the-Bowl* presents non-professional bands, chamber

CONTINUED ON PAGE 79

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We want to provide CONVENIENT TICKET SERVICE for you and thousands of others who attend Hollywood Bowl performances. In doing this, we work to accommodate many variables. Your personal preference for performance dates and seat locations may vary. The time when you make Bowl plans may range from months before the season opens to the performance night. You may be a regular customer or an occasional ticket buyer. The ticket sale for a particular event also may vary, depending on the attraction's popularity and the number of performances. In accommodating these and other variables, ticket sales usually follow a pattern from mail orders well in advance of performances, to ticket office sales up to performance time. It will be helpful to have the following in mind as you make plans.

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In appreciation of this patronage, we send you mail order forms well in advance of performances whenever possible. If you put your order into the return mail, we fill it before the ticket office sale begins. These ticket requests are filled in the order of their receipt. We make every effort to fill the order as you request, or, if necessary, we send you the next most desirable location. If you cannot order by return mail or soon after, a mail order is still a convenient way to buy your tickets. It is important to indicate alternate dates, particularly week days, and alternate locations. Include a stamped self-addressed envelope with your zip code for return of your tickets. We often use your envelope to double check your name and address against your order form when information is omitted or legibility is a problem. We mail your tickets as soon as possible, and at least ten days before performances.

FOUR CONVENIENT WAYS TO BUY YOUR TICKETS

1. YOU CAN BUY SEASON TICKETS ONLY BY MAIL, as described above, during a period generally from about eight weeks to four months before the Bowl season opens. For information, please write the Hollywood Bowl Season Ticket

CONTINUED ON PAGE 76

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2. YOU CAN BUY SINGLE PERFORMANCE TICKETS BY MAIL. After season ticket orders are filled, single performance mail orders are filled next.

3. YOU CAN BUY TICKETS AT THE HOLLYWOOD BOWL TICKET OFFICE. Tickets usually go on sale there in mid-June for the entire season. If you need ticket information, we can give you better service if you call between 9:00 and 10:00 in the morning or after 2:30 in the afternoon. The number is 469-3151.

4. YOU ALSO CAN BUY TICKETS AT 195 TICKET OFFICES throughout the Southland. Bowl tickets usually go on sale, at box office prices, two weeks in advance of the performance at the 65 AUTOMOBILE CLUBS OF SOUTHERN CALIFORNIA OFFICES throughout the Southland. They can be purchased both by club members and non-members. These Auto Club tickets give you immediate admission to the Bowl. They do not have to be exchanged at the box office before the performance.

During the same period, tickets at box office prices are on sale at 125 MUTUAL

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Your patronage not only is appreciated, it is among the most important reasons why we present the annual Hollywood Bowl season. But sometimes good things can be a problem — as when you and thousands of others all want to see the same attractions, even on the same night! Then tickets become scarce. At such times, we cannot quote ticket prices, because by the time you get to the ticket office, tickets at a given price might not be available. We sometimes even have difficulty answering all of your telephone calls. We try to handle these peak loads and regret that, even in the spacious Hollywood Bowl, there are just so many seats.

Your understanding of these little known facts about tickets, your cooperation — and sometimes your patience — will help us provide convenient ticket service. Thank you for your patronage. We hope you return often.

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CONTINUED FROM PAGE 22

Monica to San Bernardino. The Los Angeles City School system spread the good news through 30,000 leaflets, thanks to the cooperation of William Hartshorn, supervisor of music in the public schools.

First Hollywood Bowl concerts exclusively for children were given in the summer of 1922, Alfred Hertz, conductor. In 1923 Emil Oberhoffer conducted the Los Angeles Philharmonic in eight concerts: Wednesday and Saturday afternoons for four weeks. Oberhoffer, founder-conductor of the Minneapolis Symphony Orchestra, had scheduled children's concerts for all of his seasons there.

In 1935 "Uncle Ernest" Schelling conducted one of his famous concerts for children in the Bowl and flashed his musical slides on a large screen stretched across the shell. The slides were collected over many years by Schelling and depicted birthplaces and other interesting views of composers.

James K. Guthrie, conductor of the Philharmonic's winter series of Symphonies for Youth, will return to conduct the concert July 9. He made a tremendous hit last summer.

For his "Very Special Concert for the Young," Mr. Guthrie will conduct the following: Overture to Humperdinck's opera *Hansel and Gretel,* selections from the Oscar-winning *Sound of Music* by Richard Rodgers, "On the Trail," from Ferde Grofé's *Grand Canyon Suite;* and the "Popcorn Choral Society" will open up their vocal chords for lusty group singing.

A very special feature of the very special concert will be the Los Angeles Junior Ballet in *The Ugly Duckling,* and the concert will end with Victor Herbert's lively March from *Babes in Toyland.*

Everyone is welcome (young children or older children) to the Hollywood Bowl "Popcorn Concert."

CONTINUED FROM PAGE 73

ensembles, choral groups and jazz combos performing in picnic areas and on stage while artists and photographers exhibit their works along Pepper Tree Lane. The best in art will be judged, and winning artists will exhibit on concert nights. This festival of music and art will run every Sunday from June 5 to September 25 — except for July 3. For further information, telephone the County Department of Parks and Recreation, 749-6911, ext. 553.

There's no doubt. It's going to be a summer to enjoy to the fullest. Few places in the world present such a worthwhile summer musical entertainment — and just plain fun, for so little — as your Hollywood Bowl.



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Frank Granato
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Tom Pedrini III
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Louise Di Tullio

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Donald Muggeridge
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Franklyn Stokes

BASS CLARINET

Franklyn Stokes

Eb CLARINET

Merritt Buxbaum

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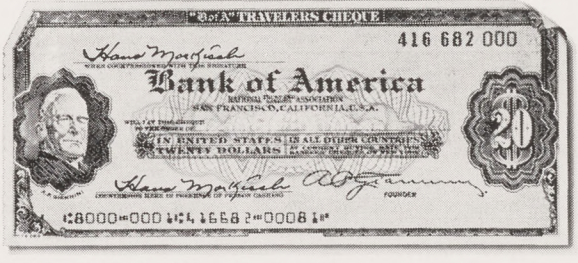
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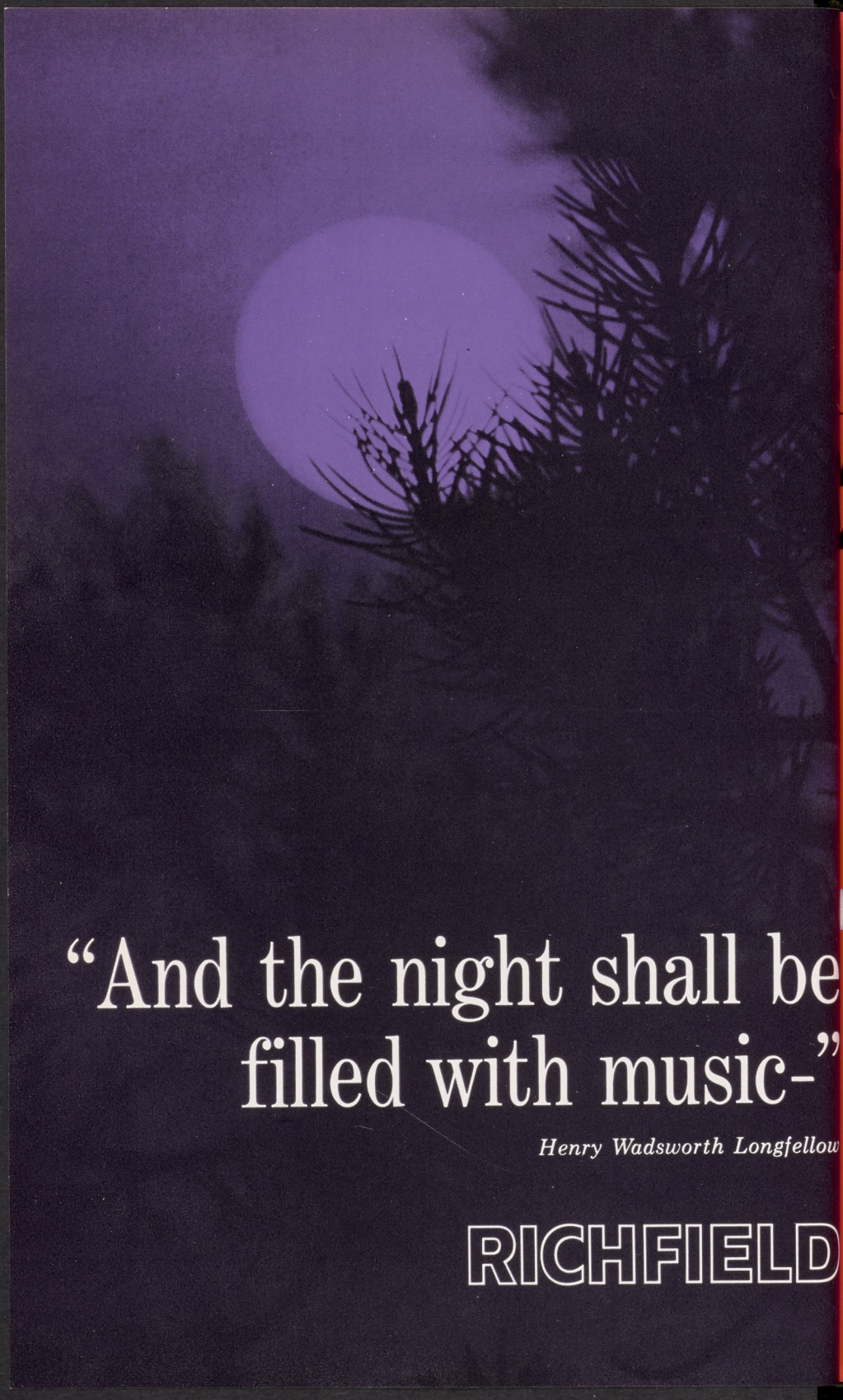


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